

Medieval french literature



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The word is a bud trying to become a branch. How can you not dream while writing? It's a pen that dreams. A blank page gives you the right to dream. Gaston Bachelard (1884-1962), French scientist, philosopher, literary theorist. French literature, one of the most brilliant in the world, for centuries has been an impressive aspect of French civilization, an object of national pride and the main focus of a sense of national identity. Since the French are a literate people, passionate about language and ideas, the influence of the French intelligentsia on the course of French history over the past three centuries has been great, and it remains today. A significant proportion of European literary trends originated in France. The continuing prestige of literature in France is now evidenced by the countless private societies dedicated to individual authors and the large number of literary prizes awarded annually. Knowledge of French literature, in short, is the key to understanding the French people. MIDDLE AGES French literature began when writers began to use dialects that evolved from Latin spoken to parts of the Roman Empire that would become France. After all, the dialect in popular use around Paris gained superiority over others and by the 10th century competed with Latin for prestige. In the 11th century, literature was presented in French in the form of numerous epic poems called CHANSONS DE GESTE. These verses described the feat of knights fighting or opposing Charles the Great. Of the more than 80 chansons remaining, the masterpiece chanson DE ROLAND (12th century), which tells the story of the death of Charlemagne's nephew, Roland, in the rearguard action against Saracens in Roncesvall's in the Pyrenees. Having shown great skill in differentiating characters, this poem contributed to the awakening of the French national consciousness. The chansons followed in the second half of the 12th century Roman courtois, or stories of court love, which were written in verses in the language of romance and had to be read aloud in front of an aristocratic audience. A celebration of the heroism of knights fighting in honour of their ladies, many of these poems are set at king Arthur's court and are immersed in the Celtic mythology of Brittany, Cornwall and Wales. Of particular importance is the cycle of Tristan and Izult, who in his powerful, half-mystical resurrection of love, like death, inspired poets in all parts of Europe. In the end, it served as the basis for Richard Wagner's great opera Tristan and Isolde (1865). The greatest poet in this tradition was Chretien de Trois, author of books Erech, Lancelot and Cereval. Lai were very short Romans courtois, a genre to which Marie de France contributed many delightful examples. The most significant medieval poem was ROMAN DE LA ROSE, whose first 4000 lines written around 1230 by Guillaume de Lorris in court tradition; About 40 years later, Jean de Meung added 18,000 lines in a realistic, satirical vein. Allegorical searches for a rose (Lady) were to remain influential until the 17th century. Outside of aristocratic circles flourished a very different type of literature. FABLIAUX had short stories in verse, simple, earthy, and banter in tone, sparing no one, least women or clergy. FABLES, allegorical stories in which animals were used to satirize human characteristics or point to moral characteristics, were just as popular, the most famous of this type of REYNARD FOX. The greatest French poet of the late Middle Ages was Francois Villeneuve - a thief, murderer and prisoner - whose alternately bitter, funny and deeply touching Covenant (1461; Eng. trans., 1924) sounds strangely modern note. It has many examples of BALLADE and Rondeau, the forms in which Willon demonstrated his skill. The Middle Ages also saw the development of history as a prosaic genre. Geoffroy de Vilharduina, in his Conquest of Constantinople (about 1.207; Eng. trans., 1829), testified about the dismissal of the Byzantine capital in 1204 by Western Crusaders on their way to the Holy Land. Jean Cyr de JOINVILLE acted as a memorial to the disastrous crusade of Louis IX (1248-52) in Egypt, completing his entertaining Histoire de St. Louis in 1309 (Eng. trans., 1807). The Chronicles of Gene Froissart (Eng. trans., 1523-25) vividly evoke the barbarity of the Hundred Years' War, when it was fought between 1325 and 1400. Memories (1489-90, 1497-98; Eng. trans., 1596) Philippe de Commynes, dealing with the reigns of Louis XI and Charles VIII, reveal a true historian, another related to the hidden causes of events than just a chronicle. Jean Bursch. Source: Grolier's New Multimedia Encyclopedia, issue #8, ©1996 Nostradamus Doctor, Astrologer, Prophet (click here) This ring site owned by DiscoverFrance.net Wikimedia Commons has media related to medieval literature of France. The main article for this category is medieval French literature. See also: Category: 16th century French literature. This category is intended for literary works written in one of Oel's languages in France in the Middle Ages. For literature written throughout the channel in Anglo-Norman, see Category: Anglo-Norman Literature. For literature written in the south of France in one of the occitan languages, see Category: Occitan Literature. This category has the following 9 subcategories, out of 9 total. Anglo-Norman literature (4 C, 46 p) 53 P) - French Chronicles (1 C, 24 P) - Lais (poetic form) (2 C, 9 P) - Matter of France (3 C, 76 P) - Medieval French Writers (9 C) - Mid-French Literature (9 P) - Medieval French Romances (43 P) - Medieval French Theatre (6 P) The next 46 pages are in this area of 46. This list may not reflect recent changes more). Medieval French Literature Aucassin et Nicolette Audefroi le Bastart Battle Wines Beast Poetry La Belle Dame without Mercy Bible Historiale Book City Ladies Book Knight Towers Centre Nuveles Chanson d'Aventura Chanson de Jrusalem Chanson de Toile Chanson de geste Chronique Roman Dispute between priest and knight Distaff Gospels le Dit des rues de Paris Faits des Romains Graelent Grand chant Jeu-parti le Livre de l'Esprance Li Tournoiement as ladies of saint Audrey's life of Saint-Denis (Biblioth'que Nationaleque, MS fr. 2090-2092) Meraugis de Portlesges Huon de Mary Mirror simple dos Mommur Le Pelerinage de l'm Pui (society) quadriog-inevciff les quines de Mariage Reynard Fox Richeut Robert Devil Roman de la Roman de la Rose Digital The Library of Romuleon (Mialo) Sequence of Saint Eulalia Societe de anciens texts by France Treasure of the City Ladies Troubadour Style Truver Ysopet extracted from the Cambridge companion of medieval French literature medieval French literature includes 450 years of literary production in old and middle French, mainly produced in Northern France and England. These texts, including court texts, prosaic and poetic romances, dits amoureux and plays, proved extremely influential to other European literary traditions in the medieval period and beyond. This Companion offers a broad and stimulating guide to literature written in medieval French from its inception in the ninth century to the Renaissance. The essays are based on a detailed analysis of canonical texts and authors such as Shanson de Roland, Roman de la Rosa, Covenant of Villeneuve, Chretien de Trois, Macho, Christine de Pisan and Tristan's romances. Featuring chronology and suggestions for further reading, it is the perfect companion for students and scholars in other fields wanting to discover the richness of the French medieval tradition. One of the advantages of these essays is that they can be read in any order. Each author presents the work or author in the discussion stage clearly, assuming no great background knowledge on the part of the reader, positive for the volume intended for university students. The essays succeed in introducing medieval French literature and some of the current debates in this discipline to the non-specialist. I recommend this book most strongly. Source: French review usage data is not currently available. Page 2 French and French-language literature French literature By categories of French language French literary history of the Middle Ages of the 16th century - 17th century 18th century - 19th century 20th century - Contemporary French-language literature French-language literature Literature of the Postcolonial Literature of Haiti Literature French-speaking authors Chronological list Writers Writers Essayists Short Stories Writers Forms Novel - Poetry - Plays genres of science fiction - Comics Fantastic Movements Naturalism - Symbolism of Surrealism - Existentialism Nouveau Roman Theatre of absurd criticism and awards Literary Theory - Critics Literary Prizes Most Visited by Moliere for the purposes of this article, medieval literature written in Oel languages (in particular, the old French and the early middle french) Material and cultural conditions in France and related territories around 1100 unleashed what the scholar Charles Homer Haskins called the Renaissance of the 12th century, and over the next hundred years, writers, jongleurs, clerics and poets produced an abundance of remarkable creative works across all genres. Although the dynastic struggle of the Hundred Years' War and the Black Death pandemic of the fourteenth century greatly reduced this creative production, the fifteenth century laid the foundation for the French Renaissance. Language Main Articles: French, Languages of France, Provençal Literature, and Anglo-Norman Literature Until about 1340, Romanesque languages speak in the Middle Ages in the northern half of what today France collectively known as ancien français (Old French) or langues d'oïl (languages where you can say oïl means yes); after the German invasions of France in the fifth century, these northern dialects developed completely different phonetic and syntax structures from the languages spoken in the south of France. The language in the south of France is known as langue d'oc or occitan language family (language where oc is spoken to mean yes), also known as one of its dialects, the Provençal language). On the western peninsula of Brittany spoke Breton, the Celtic language. The south spoke Catalan, while Germanic and French-Provençal languages were spoken in the East. The various dialects of old French have evolved into what is recognized as regional languages today. Languages that evolved from old French dialects include Bourguignon, Champenua, Frank-Comtua, Francien (theoretical), Gallo, Lorren, Norman, Anglo-Norman (spoken in England after the Norman conquest of 1066), Picard, Poitevin, Saintonguais and Wallonia. From 1340 to the beginning of the seventeenth century, the generalized French language became distinctly different from other competing Oel languages. This is called medium-french (Moyen Français). The vast majority of literary productions in old-French in verse; the development of prose as a literary form was a late phenomenon (in the late Middle Ages many romances and epics were transformed into prosaic versions). French does not have a significant emphasis of effort (like English) long and short syllables (e.g. Latin). This means that the French metric line is determined not by the number of strokes, but by the number of syllables. The most common metric lengths are the ten-syllable line (decaslog), the eight-syllable line (octoslog) and the twelve-syllable line (alexandrina). Poems can be combined in different ways: blocks (different lengths) assonanced (sometimes rhymed) laisses; Another common form is a rhymed pair. The choice of poetic form, as a rule, dictated the genre. Old French epics (chansons de geste) are usually written in ten-syllable assonanced laisses, while a chivalrous novel (Roman) was usually written in eight-syllable rhymed pairs. The earliest texts of the earliest French literary texts date back to the ninth century, but until the eleventh century there were very few texts. The first literary works written in Old French were the lives of saints. The Cantile of Saint Eulaly, written in the second half of the ninth century, is generally accepted as the first such text. This is a short poem, which tells about the martyrdom of a young girl. The most famous of the life of the early Old French saints is the Wee de Saint Alexis, the life of Saint Alexis, a translation/rewriting of Latin legend. St. Alexis fled his family's home in Rome on the night of his wedding and lived as a hermit in Syria until a mystical voice began telling people about his holiness. To escape the earthly honor that came with such glory, he left Syria and was driven back to Rome, where he lived as a beggar in his family's house, unrecognized by all until his death. He was only identified later, when the pope read his name in a letter, showing the hand of a dead saint. Although the saint left his family to devote his life more fully to God, the poem makes it clear that his father, mother, and wife are saved by Alexis's intercession and join him in Paradise. The earliest and best surviving text is in St Albans Psalter, probably written in St Albans, England, in the second or third decade of the twelfth century. This origin suggests that many of the most important early texts were written in the Anglo-Norman dialect. Chanson de Geste Main article: Chanson de geste In the early 13th century, Jean Bodel, in his Chanson de Seysnes, divided medieval French literature of storytelling into three subject areas: the Matter of France or the Matter of Charlemagne of Rome - romances in an ancient setting (see. Roman below) Matter of Great Britain - Arthurian romances, Breton-lais (see Roman below) The first of them is the subject of the area of chanson de geste (songs of feats or songs (heroic) deeds), epic poems usually consists of ten syllables assonanced (sometimes rhymed) laisses. More than a hundred chansons de geste preserved in about three hundred manuscripts. The main theme of the earliest French epics was the trial Charles Martel and Charles Bald and their wars against the Moors and Saracens, or disputes between the kings and their rebellious vassals. The oldest and most famous of the chansons de geste is the song of Roland (the earliest version consists of c. 1098), regarded by some as the national epic of France (comparable to The Beowulf in England, the Song of the Nibelungs in Germany and Lai el-Sid in Spain). Perhaps it is no coincidence that Roland's Song was first recorded on a date very close to Pope Urban's call (1095) to the First Crusade: its plot can be seen as glorifying the spirit of the crusader. The earliest chansons de geste are (more or less) anonymous. This is popular literature (aimed at the class of warriors, some say, although the evidence for this is unconvincing). They use an assortment of stock symbols: a valiant hero, a brave traitor, a replacement or a cowardly traitor, a Saracen, a giant, and so on. But they also show most of the fears and conflicts that were part of the audience's experience. Kings are conceted, stupid, old or cunning. Insults that threaten honor or shame provoke a bloody conflict that can arise simply because of the competitiveness of knights or noble families. To discuss much discussed the origin of this epic genre, see Shanson de Geste. About a hundred chansons survive, in manuscripts that date from the 12th to the 15th century. Shortly after Jean Bodel (above), Bertrand de Bar-sur-Obe in his Girart de Vienne intended to group the chansons de geste into three cycles, each named after the main character or ancestral figure, and each with a central theme such as the loyalty of the feudal leader, or the defense of Christianity. This is a list of cycles with several chansons that belong to each: Geste du roi. In them the main character was Charlemagne or his heirs, and a widespread theme was his role as the divine champion of Christianity. This series contains the earliest and most famous of the epics - The Song of Roland (about 1098 for Oxford text, The earliest version: there are several others, including the occitan version) Fierabras (about 1170) Assprement (c.1190-1200) Huon de Bordeaux (c.1216-1268) Chanson de Saisnes by Jean Bodel (1200) Geste de Garin de Monglein, whose central character was The Christian. They concerned knights, who were usually younger sons without inheritance, who sought land and glory through the battle with Saracens. Chanson de Guillaume (c.1100) Couronne de Louis (1130) Charroy de Nmes (1140) Prize d'Orange (1150?) Ameri de Narbonne et Girart de Vien Bertrand de Bar-sur-Obe (1190-1217) Geste de Doon de Mayens (or rebel vassal cycle); this cycle was associated with the rebels against the (often unfair) royal power, and its most famous characters were Renaud de Montauban and Girart de Russionll. Hormoned et Isembart Girart de Russionll (1160-1170) Renaud de Montauban or Les quatre fils Eamon 12th century) Raoul de Cambray (late 12th century) Don de Mayens (mid 13th century) Fourth grouping, not specified by Bertrand, is a cycle of the crusade dedicated to the First Crusade and its immediate aftermath, including: Chanson d'Antioche Les Ch'tifs Chanson de Jrusalem New chansons, usually produced and included two ways of incorporating in literature two ways : A separate period or adventure in the life of an established hero (such as his childhood) was told. They told about the adventures of one of the ancestors or descendants of the established hero. This method of epic expansion, with its obsession with blood line, was supposed to be an important compositional method throughout the Middle Ages. It also emphasizes the symbolic weight of family honour, paternal fidelity and the idea of proving their family value in this culture. As the genre matured, he began to borrow elements from the French roman and the role of love became increasingly important. In some chansons de geste there is an element of self-odology, as in The Res listener of Charlemagne. Roman miniature from the manuscript of the Roman Rose (Oxford, Bodleian Library, Dous 195), folio 1r, portrait of Guillaume de Lorris. The other two categories, The Matter of Rome and The Matter of Britain, relate to a French novel or Roman. The term Roman means, roughly speaking, folk (i.e. not Latin), but it is used to refer to narrative poetry (romance), usually written in octosyllabic rhyming pars and telling stories of chivalry and love. The most famous Romans are the novels The Mother of Britain, the stories of Tristan and Izult, the heroic legend of the doomed utopia of Camelot and the Holy Grail. Much of this stuff comes from Breton (Celtic) legends. The most important of these writers was Chretien de Trois (the twelfth century). The Matter of Rome refers to romances that take place in the ancient world, such as novels related to Alexander the Great, Troy, Aeneas and Oedip d'. However, The Bodel category leaves little room for another important group of romances: those adventurous novels that are often set in Byzanti. Sometimes associated with the Romans are the Breton Lyce, the narrative ballads of Britain's Marie de France, many of which have Celtic themes and origins. About a hundred poems survive between 1150 and 1220. Since about 1200 there have been increasing trends in writing romances in prose (many of the earlier poems were adapted into prosaic versions), although new romances continued to be written until the end of the 14th century. The success of the early Arthurian romances also led, from about 1200, to the restructuring and compilation of the material into extensive cycles of prose. Important novels by Roman de Tibes of the 12th century The Matter of Rome d'Enéas (1160) Roman de Troie (1154–1173) – Benoît de Sainte-Maure Roman d'Alexandre (1177) – this romance uses a twelve-syllable verse and is the reason why this verse length is termed alexandrine Important Byzantine and adventure romances of the 12th century Flore and Blanchefleur Florimont – Aimon de Varenne (1188) Guillaume d'Angleterre – sometimes ascribed to Chrétien de Troyes Robert le Diable Important romances of Britain of the 12th and 13th centuries Brut – Wace Erech and Enide – Chrétien de Troyes Cligès – Chrétien de Troyes (1162) Lancelot or Lancelot, the Knight of the Cart – Chrétien de Troyes (1164) Yvain, the

Knight of the Lion – Chrétien de Troyes (1180) Perceval or the Story of the Grail – Chrétien de Troyes (1185) Romance of the Grail – Robert de Boron (1191–1201) Tristan – Thomas of Britain (1155–1178) Tristan – Béroul (c.1190) Roman de Fergus – William the Clerik (late 12th century/early 13th century) Important romances (circa the 12th and 14th centuries : Chastelaine de Vergy Lancelot-Or or Vulgate cycle and its sections - prose reworking Lancelot and grail of history (1205) Post-Vulgate cycle - another prose reworking of Lancelot and the Grail of history Percerforest Feu de Warewic (1232-1242) Roman de la Rose (Romatics) - Guillaume de Lorris (circa 1225-1237) and Jean de Myon (1266-1277) The most important novel of the 13th century - the romance of the rose, which significantly breaks away from the conventions of chivalrous adventure story: in a dream love comes to the garden and meets various allegorical figures. The second part of the work (written by Jean de Meun) expands to the source material with scientific and mythological discussions. The novel will have a huge influence on French literature before the Renaissance. Related to the previous novel is a medieval poem called dit (literally speaks, i.e. a poem that is not meant to sing), which follows the poetic form of the Roman (octosyllabic rhymed pairs). These first-person narratives (which sometimes include inserted lyrical verses) often use allegorical dreams (songs), allegorical characters, and the position of a narrator-lover attempting to return or satisfy his lady. The 14th-century poet Guillaume de Macho is the most famous writer of the Dits; another well-known author of the dits is Gother le Leu. The allegorical romance of The King of Naples Reue l Cour d'Amour Opris (marked with his illustrations) is also a work in the same tradition. Lyrical poetry of medieval French lyrical poetry was due to poetic and cultural traditions in the south of France and in Provence, including Toulouse, Poitier and the Aquitaine region, where they spoke the language of langue d'oc; Provençal poets, in turn, were strongly influenced by the poetic traditions of the Spanish-Arab world. Okkitan or Provençal poets were called troubadours, from the word troubair (find, invent). Lyrical poets in old-French are called using the old-French version of the word (see article of this title for more information about truvairs, their poetic forms, existing works and their social status). The Okkitan troubadours were surprisingly creative in the development of poetic forms and poetic genres, but their greatest influence on medieval literature was perhaps in their development of a complex code of love and service called fin-amors or, more generally, court love. The tradition of fins appears around the same time in Europe as the Cult of the Virgin Mary, and they have obvious similarities. In the tradition of fins the poet promises his service to his lady (lady, usually married to a woman), in much the same way a knight or vassal promises service to his master. In the troubadours' verses, the lady is often cold, distant or upset with the poet and demands that he prove his service to her; the poet, for his part, tends to suffer with his passion, and his poems often desperate pleas to his lady so that she can give him some benefit. In some troubadour poetry, favor sought is decidedly sexual, but in others there is a rarefied notion of love as a spiritual and moral force. For more information on the troubadour tradition, see Provençal Literature. Selected Truvre poets of the 12th and 13th centuries: Conon de Bethune (c.1150-c.1219) Le Chateien de Couci (d.1203) Blondel de Ness (second half of the 12th century) Richard the Lionheart (Richard Cere de Leo) (12th century) Gace Brule (active 1180-1213) Colin Muset (about 1230) Theobald IV Champagne (1201-1253) Adam de la Halle (c.1240-c.1288) Guiot de Provins (d. after 1208) By the end of the 13th century - the poetic tradition in France began to develop in a way that was significantly different from the troubadour of poets, both in content and in the use of certain fixed forms. The new poetic (as well as musical: some of the earliest medieval music has texts composed in old-French by early composers, known by name) trends are evident in the Roman de Fauvel in 1310 and 1314, a satire on abuse in a medieval church filled with medieval motets, lais, rondeaux and other new secular forms of poetry and music (mostly anonymous works with several works with philips that will coin the expression Ars nova new art, or new technique to distinguish new musical practice from music directly preceding the era). The most famous poet and composer ars nova of secular music and chansons was Guillaume de Macho. (For more music, see medieval music, for more music in the post-Machout period, see Renaissance music). Selected French poets of the late 13th-15th centuries: Ruthebef (d.1285) Guillaume de Macho (1300-1377) Eustach Deschamps (1346-c.1406) Alain Chartier (c. 1392 - c. 1430) Christine de Pisan (1364-1430) Charles, d'Orleans (1394-1465) Francois Villeneuve (1431-1465?) The last three poets this list deserves further comment. Charles, Duke d'Orleans d'Orleans noble and the head of one of France's most powerful families during the Hundred Years War. Captured at the Battle of Agincourt, he was a prisoner of the British in 1415-1441, and his ballads often speak of loss and isolation. His son became King Louis XII of France. Her most famous work is The Book of The City of Ladies, which is considered a fundamental feminist text. She is often recognized as the first female professional writer. During her life she has produced 41 plays of prose or poetry. She ran her own handwriting workshop and hired women as well as men as scribes and portholes. Francois Villeneuve was a student and a tramp, two poetic wits or wills celebrated for their depiction of the urban and university environments of Paris and their scabies of wit, satire and verbal puns. The image of Villeneuve as a tramp-poet seems to have acquired almost mythical status in the 16th century, and this figure will be defended by the poetic rebels of the 19th and 20th centuries (see Poethe Maudit). Poetic forms used by medieval French poets include: Ballad of Rondo (or Rondele) Dietich Dits Virelai Pastourelle Complainte Chanson Chanson de toile (weaving song) Chanson de croiserie Chanson courtoise Rotrouenge Chant Royal Aubre (dawn poem) Jeu parti Theater Discussions about the origin of the non-religious theatre stemming from Latin comedy and tragedy in the 9th century seems unlikely. Most historians dedicate the beginning of the medieval drama to liturgical dialogues and tropes of the church. At first just the dramatization of the ritual, especially in those rituals associated with Christmas and Easter (see Mystery play), the plays were eventually moved from the monastery church to the house of the chapter or refectory hall and finally to the open air, and the folk was replaced by Latin. In the 12th century one finds the earliest extant passages in freetrines stuck in liturgical dramas in Latin, such as Saint Nicholas (Holy patron of the student cleric) play and play Saint Stephen. Dramatic plays in French from the 12th and 13th centuries: Le Jeu d'Adam (1150-1160) - written in eight-complex rhymed pairs with Latin stage directions (meaning, that it was written in Latin by the clergymen for the worldly public) Le Jeu de Saint Nicolas - Jean Bodel - written in the eight-syllable rhymed pairs of Le Miracle de Theophilus - Ruttebef (c.1265) The origins of farce and comic theatre remain to be controversial; some literary historians believe in non-liturgical origins (among jongleurs or in pagan and folk festivals), others see the influence of liturgical drama (some of the dramas listed above include farcial sequences) and monastic readings of Plautus and Latin comic theatre. Plays of the 12th and 13th centuries: Le Dit de l'herberie - Rudebeuf Courtois d'Arras (c.1228) Le Jeu de la Feye (1275) - Adam de la Galle Le Jeu de Robin and de Marion (128) Rhé - Adam de la Galle Le Jeu du Pelerin (1288) Le Garson et l'aveugle (1266-1282) Aucassin et Nicolette (chantefable) - a mixture of prose and lyrical passages Select list of plays of the 14th and 15th centuries : La Farce de maître Trubert et d'Antronrangr - Eustache Deschamps le Dit de quatre offices de l'ostel du Roy - Eustache deschamps Miracles de Notre Dame Jean Avises et mal avise (morality) (1439) La Farce de maitre Pierre Colletel (1464-1469) - this play had a great influence on Rabelais in the 16th century Le Franc archer de Bagnolet (1468-1473) Morality (1486) - Henri Baud l'Homme p'cheur (morality) (1494) La Farce du cuvier la farce Nouvelle du Paete et de la Tarte in the 15th century , public performance of plays was organized and controlled by a number of professional and semi-professional guilds: Clercs de la Basoche (Paris) - Moral plays Enfants without Souci (Paris) - Farce and sotties Conards (Ruan) Conrari de la Passion (Paris) - Mystery plays genres of theater practiced in the Middle Ages in France: humorous, and even the crude satire of Sottie's human flaws - usually a conversation among idiots (sots) full of puns and quidproquos Pastourelle - a play with a pastoral setting Chantefable - a mixed verse and prose form only found in Aucassin et Nicolette Mystery play - depiction of Christian Mysteries or The Life of Saint Moral play Miracle Play Passion play The Joyeux Sermon - a burlesque sermon Other forms of the Great Body fable survive in old French; these include (mostly anonymous) literature relating to the recurring trickster character Reynard Fox. Marie de France was also active in this genre, producing a series of Fables ysopet (Little Aesop) in verse. Related to the fable was the more lustful fabliau, which covers topics such as cuckolding and corrupt clergy. These fabliaux are an important source for Chaucer and for the Story of the Renaissance (conte or nouvelle). Satire was also written during this period, including the Roman de Fauvel, who mocks the sins of mankind by making seven deadly sins appear in the impersonation of a horse. Prose-satire Les XV (kuinze) joies de marriage (Fifteen joys of marriage, first published in 1480-1490, perhaps in the early 15th century, and attributed differently to Antoine de la Sail, Bishop of Avignon, and many others) is a violent critique of wives (typical of misogynistic literature of the time), but it also provides an important insight into the economic and social life of a married household in the 15th century. Prosaic compositions in the Middle Ages, in addition to the prosaic versions of romances and chansons de geste, include a number of stories and chronicles, the most famous of which are Roberta de Clara and Jeffrey de Vilharduin (both in the Fourth Crusade of 1204, and in the capture of Constantinople), Gene de Kyiville (on St. Louis IX of France), Gene Froisart (about the wars of the 14th century) and Philippe de Commin and Engerran de Monsgol (about the troubles of the 15th century). Philippe de Maiziere wrote Songe du Vieil Pelerin (1389), a complex allegorical journey in which he described the customs of Europe and the Middle East. Livre pou l'enseignement de ses fills du Chevalier de la Tour Landry, where he gives advice to his daughters about good behavior and the dangers of vanity, and criticizes bad behavior to avoid. See also allegory in the medieval theatre of the Middle Ages Notes and La Shanson de Roland. Edited and translated into modern French by Ian Short. 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Retrieved from 2 Lous XIV, King of France and Navarre by Hyacinthe Rigaud (1701) French and French-language literature - French literature By category of French language French literature 16th century - 17th century 18th century 19th century 20th century Contemporary French-language literature French-language literature French-language literature of Haiti Postcolonial literature Haiti French-speaking authors Chronological list of French writers Short writers history Forms Novel - Poetry - Plays genres of science fiction - Comics Fantastic Movements of Naturalism - Symbolism of Surrealism - Existentialism Nouveau Roman Theatre of Absurd Criticism and Literary Award The Regency of Mary de Medici, Louis XIII of France, the Regency of Anne of Austria (and the Civil War called Frande) and the reign of Louis XIV of France, during which France led Europe in political and cultural development; its authors laid out classic ideals of order, clarity, proportion and good taste. In fact, 17th-century French literature encompasses much more than masterpieces by Jean Rusin and Madame de La Fayette Society and literature in the 17th century in France In the Renaissance of France, literature (in the broadest sense of the word) was largely the product of encyclopedic humanism, and included works produced by an educated class of writers from religious and legal backgrounds. The new concept of nobility, modeled on the Italian courts of the Renaissance and their concept of the ideal courtier, began to develop through French literature. Throughout the 17th century, this new concept transformed the image of a coarse nobleman into the ideal of honnet-homme (vertical man) or bel esprit (beautiful spirit), whose main virtues included eloquent speech, the ability to dance, exquisite understanding of art, intellectual curiosity, wit, spiritual or platonic attitude to love and the ability to write poetry. Central to this transformation of literature were the salons and literary academies that flourished during the early decades of the 17th century; the expanded role of noble patronage was also significant. The production of literary works, such as poems, plays, works of criticism or moral reflection, was increasingly considered a necessary practice of nobles, and the creation (or patronage) of art served as a means of social progress for both non- and marginalized nobles. In the middle of the 17th century, there were about 2,200 authors in France (mostly nobles and clergy) writing to read only a few tens of thousands. Under the leadership of Cardinal Richelieu, the patronage of artistic and literary academies is increasingly under the control of the monarchy. Salons and academies of Henry IV at the court contemporaries considered rude, having no Italian sophistication at the court of kings of Valua. The court also lacked the queen, who traditionally served as the focus (or patron) of the country's authors and poets. Henry's literary tastes were largely limited to Amadi's chivalrous novel of Gaul. In the absence of a national literary culture, private salons were formed around upper-class women such as Marie De Medici and Margarita de Valua, devoting themselves to the discussion of literature and society. In the 1620s, Madame de Rambouillet hosted the most famous salon; The rival gathering was organized by Madeleine de Scuderi. The word salon first appeared in French in 1664 from the Italian word sala, a large reception hall of the mansion. Until 1664 literary collections were often called the name of the room in which they took place - the office, the redoubt, the alcoves and the Rouel. For example, the term ruelle comes from literary collections held in the bedroom, a practice popular even with Louis XIV. Ruelle (small street) refers to the space between the bed and the wall in the bedroom; it became the name for these collections (and intellectual and literary circles evolved from them), often under the wing of educated women in the first half of the 17th century. In the context of French scholasticism, academies were scientific societies that tracked, promoted and criticized French culture. The Academy first appeared in France during the Renaissance, when Jean-Antoine de Baif created an academy dedicated to poetry and music, inspired by the Academy of Italian Marcilio Ficino. The first half of the 17th century was marked by phenomenal growth in private academies organized by about half a dozen or a dozen people who met regularly. Academies tended to be more formal and more focused on criticism and analysis than salons, which encouraged a pleasant discourse about However, some salons (such as the Salons of Marguerite de Valua) were closer to the academic spirit. In the mid-17th century, academies gradually came under government control and sponsorship, and the number of private academies decreased. The first private academy to fall under state control was the French academy L'Acad'mie, which remains the most prestigious government academy in France. Founded in 1634 by Cardinal Richelieu, the French Academy L'Acad'mie focuses in France. Aristocratic coders in some cases, the values of the 17th century nobility played an important role in the literature of that era. The most notable of these values are the aristocratic obsession with fame (la gloire) and grandeur. The spectacle of power, prestige and luxury found in 17th-century literature can be unpleasant or even offensive. Corneil's characters, for example, have been labeled by modern critics as vainglorious, extravagant and proud; however, modern aristocratic readers will see these characters (and their actions) as a representative of the nobility. The castle of Versailles, court ballets, noble portraits, triumphal arches - all this was a representation of fame and prestige. The concept of fame (whether artistic or military) was not vanity or boasting or arrogance, but rather the moral imperative of the aristocracy. Nobles had to be generous, magnanimous and unselfish to do great things (i.e. because their status required it, without expectations of financial or political gain), and master their emotions (especially fear, jealousy and desire for revenge). The status of a person in the world required appropriate externalization (or noticeable consumption). Nobles are obliged to build prestigious city mansions (h'tels particuliers) and buy clothes, paintings, silverware, utensils and other furniture, befitting their rank. They also had to be generous, spending lavish parties and financed the arts. Conversely, the social parvenus, which took on the external attributes of noble classes (e.g., wearing a sword) was sharply criticized, sometimes by legal action (laws concerning luxury clothing that the bourgeois wore since the Middle Ages). These aristocratic values began to be criticized in the mid-17th century; Blaise Pascal, for example, offered a ferocious analysis of the spectacle of power and Francois de La Rochefoucauld suggested that no human act, no matter how generous he pretended, could be considered selfless. Classicism In an attempt to limit the spread of private centers of intellectual or literary life (in order to impose the royal court as the artistic center of France), Cardinal Richelieu accepted the existing literary collection (around Valentin Connar) and appointed it the official French academy in 1634. Other original members included Jean Desmarte's de Saint-Sorlin, Jean Ogier de Gombault, Jean Chapelain, Francois le Mutel de Francois Maynard, Marine le Roy de Gomberville and Nicolas Fare; Members added during its official creation included Jean-Louis Guex de Balzac, Claude Favre de Vaugelas and Vincent Voiture. This process of state control over art and literature will be further expanded during the reign of Louis XIV. Classicism (as it relates to literature) implies concepts of order, clarity, moral purpose and good taste. Many of these concepts are directly inspired by the works of Aristotle and Horace, as well as classical Greek and Roman masterpieces. In the theater, the play must follow the Three Unities: The Unity of Place: The Situation Should Not Change. In practice this led to frequent change, interior. Battles take place off-stage. Time Unity: Ideally, the entire show should take place within 24 hours. Unity of Action: There must be one central story, and all secondary plots should be bogged down in it. Although based on classic examples, units of place and time have been seen as necessary for the complete absorption of the viewer in dramatic action; wildly disparate scenes in China or Africa, or over the years will-critics have claimed to break the theatrical illusion. Sometimes, grouped with the unity of action is the notion that no character should appear unexpectedly late in the drama. Related to theatrical unities, the following concepts are: Les biens'ances (decency): Literature must respect moral codes and good taste; nothing should be presented that these codes are flouting, even if they are historical events. La vraisemblance: Actions must be believable. When historical events contradict plausibility, some critics advised the latter. The criterion of plausibility is sometimes used to criticize soliloquy; in later classic plays, the characters are almost always supplied by confidants (jacks, friends, nurses) to whom they reveal their emotions. These rules excluded many of the elements common in baroque tragedy-comedy: flying horses, chivalrous battles, magical trips to other lands and deus ex machina; Hippolyta beating the monster in Fidra can only take place behind the scenes. Finally, literature and art must consciously follow the commandments of Horace to please and nurture (aut delectare aut prodesse est). These rules (or codes) were rarely fully enforced, and many of the 17th-century masterpieces violated these rules intentionally to amplify the emotional effect. Le Sid Corneil was criticized for roding Rodolphe after killing her father, a violation of moral codes. Princess de Klaves' revelation of her adultery to Duke de Nemur has been criticized for being improbable. In 1674, an intellectual debate broke out (la querelle des Anciens et des Modernes) about whether the art and literature of the modern era had achieved more than the illustrious writers and artists The Academy was dominated by Contemporaries (Charles Perrault, Jean Demare de Saint-Sorlin) and The poem by Le Siecle de Louis le Grand (The Age of Louis the Great) in 1687 was the strongest expression of their conviction that the reign of Louis XIV was equal to Augustus. As a big fan of classics, Nicolas Boylo-Despres found himself pushed into the role of champion anciens (his harsh criticism of desmarte's de Saint-Sorlin poems did not help), and Jean racine, Jean de La Fontaine and Jean de La Bruy're took his defense. Meanwhile, Bernard le Bovier de Fontainel and mercurie galant joined the Contemporary. The debate will last until the early 18th century. The term classicism is also associated with the fine art and architecture of the period when it is also known as the Style of Louis XIV, in particular, with the construction of the Palace of Versailles (the crowning achievement of the official program of propaganda and regal glory). Although originally the country retreat is used for special celebrations, and is better known for the gardens of Andre Le Netre and fontains-Versailles eventually became the permanent home of the king. Moving to Versailles, Louis actually escaped the dangers of Paris (in his youth Louis XIV suffered during the civil and parliamentary uprising known as Frande), and was able to closely monitor the affairs of the nobles and play them against each other and against the new nobility de terre. Versailles became a gilded cage; leave a spelled disaster for the noble, for all the official charges and appointments were made there. Strict etiquette has been introduced; word or look from the king can make or ruin a career. The king himself observed a strict daily regime, and there was little privacy. Thanks to his wars and fame, Luis became, to a certain extent, an arbiter of taste and power in Europe; both his castle and etiquette in Versailles were copied by other European courts. However, the difficult wars at the end of his long reign and the religious problems created by the repeal of the Nantes Decree have made recent years dark. The prose of Les Amours and Les histories tragiques in France, in the period of post-war religion saw the emergence of a new form of narrative fiction (which some critics call a sentimental novel), which quickly became a literary sensation thanks to the enthusiasm of reading the public search for entertainment after so many years of conflict. These short (and realistic) love novels (or amours, as they are often called in titles) included extensive examples of gallant letters and polite discourse, love dialogues, letters and poems inserted into literary, gallant vanity and other rhetorical figures. These texts played an important role in the development of new ways of politeness and discourse of the upper classes (which led to the notion of noble honnet-omme). None of these novels has been reprinted since the early 17th century, and they remain largely unknown today, with Les Amours were Antoine de Norvese, Nicolas de Escuto and Francois du Suhait. Meanwhile, the tradition of dark fairy tales, based on a tragic novel (the story of tragique), associated with Bandello, and often ends with suicide or murder, continues in the works of Jean-Pierre Camus and Francois de Rosset. The Baroque adventure novel By 1610, the short love novel largely disappeared, as tastes returned to longer adventure novels (nouveles d'aventures) and their cliches (pirates, storms, kidnapped maidens) that have been popular to the trial of Valua. Amadius Gaul was Henry IV's favorite readable story; Berolde de Verville was still writing, and Nicolas de Montreux had just died in 1608. Both Nervese and De Escuto in their later works tried multivolume adventure novels, and for the next twenty years the priest Jean-Pierre Camus adapted the form to tell heartbreaking moral tales, strongly influenced by the tragedy of the story. The most famous of these long adventure novels is perhaps Polexandre (1629-49) by the young author Marine le Roy de Gomberville. All these authors were overshadowed, however, by the international success of the novel Honore d'Urlo l'Astre (1607-1633). This story focuses on the shepherd Seladan and his love, Astro, and combined the frame of the fairy tale device of shepherds and maidens meeting, telling stories and philosophies on love (a form derived from the ancient Greek novel Aethiopia Heliodorus Emesa) with a pastoral setting (derived from the Spanish and Italian pastoral tradition from writers such as Jacopo Sanaro, Torquato Tasso and Giambattista Guarini) noble, idealized herders and maidens The influence of the novel d'Urlo was enormous, especially in its discursive structure (which allowed for the introduction of a large number of stories and characters, and their resolution was delayed by thousands of pages; Roman tyriurs). Roman D'Urlo also promoted rarefied neo-platonism, which was very different from the physicality of knights in a Renaissance novel (such as Amadi Gallic). The only element of D'Urfo's work, which does not produce imitations, was his Roman pastoral environment. As for the origins of the novel, the beginning of the 17th century was conceived as an epic in prose; in truth, the epic poem at the end of the Renaissance had several thematic differences from the novel. Novelistic love turned into an epic, and enterprising knights became the subject of novels. The novels from 1640 to 1660 would have completed this merger. These novels contained several volumes and were structurally complex, using the same methods of inserted stories and fairy-tale dialogues as D'Urfo. Often called romans de longue haleine (or books of deep breath), they usually took place in ancient Rome, Egypt or Persia, used historical characters (for this reason they are called Romans and told about the adventures of a series of ideal lovers sent (accidentally or unhappily) to four corners of the world. Unlike knightly romance, magical elements and creatures were relatively rare. In addition, these works focused on psychological analysis and on moral and sentimental issues that were lacking in the Renaissance novel. Many of these novels were actually Romans and adhesives who described actual modern relationships under disguised romantic names and characters. The most famous of these authors and novels are: Madeleine de Scuderi (1607-1701) Ibrahim, ou l'illustre Bassa (4 vols. 1641) Artamens, ou le Grand Cyrus (10 vols. 1648-1653) Cleli, hyst romaoirene (10 vols. 1654-1661) Almahide, ou esclavre reine (8 vols. 1661-1663) Roland Le Weier de Butigny (1627-1685) Mithridat (1648-1648-1685)1) Gentieu de Costes, Signor de la Calprand Cassandra (10 vols. 1642-1645) Cleopatra (1646-57) Faramond (1661) Baroque comics Not all fiction The first half of the 17th century was a wild whimsical flight in the distant lands of the 17th century and rarefied, adventurous love stories. Influenced by the international success of the picaresque novel from Spain (such as the Lazarillo de Tommes), as well as Miguel de Cervantes' story collection Exemplary Tales (which appeared in French starting in 1614) and Don quixote de la Mancha (French translation 1614-1618), French writers of the first half of the 17th century also decided to describe and satirize their own era and its excess. Other important satirical models were provided by Fernando de Rojas La Celestina and John Barclay (1582-1621) two satirical Latin works, Euphormio sine Satiricon (1602) and Argens (1621). Agrippa d'Aubign's Les Aventures du baron de Faeneste depicts Gascon's rough manners and comic adventures at the royal court. L'histoire Charles Sohrel comique de Fracion is a picaresque-inspired story of ruses and a young gentleman's love affair; his le Berger is an extravagant satire d'urf-inspired pastoral who (taking the key to the end of Don quixote) has a young man take on the life of a shepherd. Despite his realism, Sorell's work remains highly baroque, with dream sequences and inserted narratives (such as when Francion talks about his years at school), typical of an adventure novel. This use of inserted stories also follows Cervantes, who has inserted a number of almost standalone stories into his quixote. Paul Scarron's most famous work, Le Roman comique, uses the narrative frame of a group of outpatient actors in the provinces to present both scenes of farce and complex, inserted tales. Cyrano de Bergerac (known for Edmond Rostand's 19th-century play) has written two novels that, 60 years before Gulliver's Journeys or Voltaire (or science fiction), use a journey to magical lands (moon and sun) as an excuse to satirize modern mores and morality. By the end of the 17th century, Cyrano's work will inspire comic novels in which the French travel abroad and strange utopias. In the early 17th century, the continuing popularity of comics and humorous discussions typical of Francois du Suhait's comics; playful, chaotic, sometimes obscene and almost unreadable Moyen de parvenir, Berolde de Verville (parody of the books Table Considerations by Rabelais and Essays by Michel de Montaigne); anonymous Les Caquets de l'acocue (1622); an Semaine amoureuse Moliere d'Essertina (story collection). A selection of baroque comic writers and works includes: Agrippa d'Aubign (1552–1630) Les Aventures du baron de Faeneste (1602) Le Moyne de pavenir (c.1610) (with) Galle that manages to manage and interchangeable gags, the book teaches boys many good things in a good way) Francois du Sulhac (c.1570-180–1617) Histories comiques (1612) Moliere d'Essertine (c.1600–1624) Semaine amoureuse (1622) Jean de La Fontaine (1627) Paul Scarron (1610–1660) Virgile travesti (1648–57) Le Roman comique (1651–57) Cyrano de Bergerac (Hector Savinien) (1619–1655) Histoire comique des Etats et Empires de La Luo (1657) Histoire comique des Etats et Empires de La Luo (1657) Histoire comique des Etats et Empires de La Luo (1662) In the second half of the 17th century, modern settings will also be used in many classic new novels, especially as a moral critique of modern society). Nouvelle classique By 1660 a multi-volume historical novel in the Baroque style largely fell out of fashion. The trend was for much shorter works (nouvelles or petits romans), without complex structure or adventurous elements (pirates, shipwrecks, kidnappings). This movement from the Baroque novel was supported by theoretical discussions on the structure of the novel, which sought to force the same aristote and Horacian concepts of the three unities, decency and verisimilitude that the writers imposed to the theatre. For example, in the foreword to Ibrahim (1641), George de Scuderi suggested that the reasonable limit for the novel's plot (a form of unity of time) would be one year. Similarly, in their discussion at La Princesse de Klyves, Cavalier de Valincourt criticized the inclusion of supporting stories in the main plot (a form of unity of action). Interest in love, psychological analysis, moral dilemmas and social limitations permeate these novels. When the action was placed in a historical setting, it was increasingly a situation in the recent past; although these historical historians are still filled with anachronisms, they have shown an interest in historical detail. Some of these short novels told the secret story of a famous event (e.g. Annales Galantes Wildier), the action of a love affair; they were called histories galantes. Some of these short novels told the stories of the modern world (e.g., Prechak's L'illustre Parisienne). Important classes of Nouvelles were: Jean Renaud de Segrais Nouvelles fran'aises (1658) Madame de Lafayette La princesse de Montpensier (1662) Madame de Ville dieu Journal amoureux (1669) Jean Donneau de Visé Nouvelles galantes et comiques (1669) Madame de Villedieu Annales galantes (1670) Madame de Lough Ayet Seide (1671) Madame de Villedieu Cupid de Grand (1671) Cesar Vivard de Saint-Raal Don Carlos (1672) Madame de Villedieu-le-Desord Res de l'Amour (1675) Jean de Precca L'Eroine musquetaire (1677) Jean de Prchac Le voyage de Fontainebleau (1678) Madame de Lafayette La princess de Klaves (1678) Jean de Pr'ac L'illustre Parisienne, histoire galante et vritable (1679) The most famous of all is Princess Madame de Cleves. Shortened to essentially three characters, the short novel tells the story of a married noblewoman during the reign of Henry II, who falls in love with another man but who reveals his passion for it, despite her historical surroundings. Lafayette clearly described her modern world. Psychological analysis is close to the pessimism of La Rochefoucauld, and the excuse of the main character eventually leads to the abandonment of the usual happy ending. For all its strength, Madame de Lafayette's novel is not the first to have a recent historical setting or psychological depth (as some critics claim); these elements can be found in the novels of the previous decade, and are already present in some amours in the early 17th century. Other romantic forms after 1660 Concerns nouvelle classique (love, psychological analysis, moral dilemmas and social limitations) are also evident in the anonymous epistolary novel Lettres d'une religieuse portugaise (Letters of the Portuguese nun) (1668), attributed to Guilherme, who were sensational when they were published (partly because of their perceived authenticity). These letters, written by a despised woman to her absent lover, were a powerful representation of love passion with many similarities to The Language of Rasin. Other epistolary novels, followed by Claude Barbine, Vincent Voiture, Edme Burso, Fontenel (who used this form to discuss philosophical and moral issues, anticipating Lettres persanes of Montesquieu in the 18th century) and others; Also published love letters written by noble ladies (Madame de Busi-Lant, Madame de Coigny). Antoine Fourrier (1619-1688) is responsible for a longer comic novel that pokes fun at the bourgeois family, Le Roman (1666). The choice of bourgeois arriviste or parvenu (a social climber trying to monkey manners and style of noble classes) as a source of ridicule appears in a number of stories and theater of the time (such as the Bourgeois Ghomentine Moliere). The long adventurous love novel continued to exist after 1660, albeit in a much shorter form than the novels of the 1640s. Influenced by novelas historiqes and nouvelles galantes, like the Romans d'aventures and Roman historians, these historical novels, whose settings range from Ancient Rome to the Renaissance of Castile or France - were published in the early decades of the 18th century. The authors are Madame Marie Catherine d'Aurna, Mde Charlotte-Rose de Caumont La Force, Mlle Ann de La Roche-Gilham, Catherine Bernard and Catherine Bedasier-Duran. The novel's history, Traitt de l'origine des romans (1670), was written by Pierre Daniel Hue. This work (as well as theoretical discussions on theatrical vraisemblance, biens'ance and the nature of tragedy and comedy) highlighted the need for moral utility; it made important distinctions between history and novel, and between the epic (which treats politics and war) and the novel (which treats love). In the first half of the 17th century, a biographical memoir developed (see below), and by the 1670s this form began to be used in novels. Madame de Villedieu (real name Marie-Catherine Desjardins), author of a number of new ones, also wrote a longer realistic work that represented (and satirized) the modern world through the fictional memoirs of a young woman, telling of her love and economic difficulties, M'moires de la vic d'Henriette Sylvie de Molir'e (1672-1674). The fictional form of memoirs was also used by other writers. The novels of Kurtiz de Sandras (Memoirs of M.L.C.D.R. in 1687, Memoirs of de M. d'Artagnan in 1700 and Memoirs of de M. de B. in 1711) describe the world of Richelieu and Mazarin without gallant cliches; dominated by spies, kidnappings and political machinations. Among other memoirs of the time the most famous was the work of the Englishman Anthony Hamilton, whose memoir de la Vi du Mut de Grammont ... (a story about his years in the French court from 1643 to 1663) was published in France in 1713. Many of these works were published anonymously; in some cases it is difficult to say whether they are fictional or biographical. Other authors include Abbot Cavar, Abbot de Villiers, Abbot Olivier and le sieur de Grandchamp. The realism (and sometimes irony) of these novels will lead directly to Alain-Frene Lesage, Pierre de Marivo and Abbe Prevost in the 18th century. In the 1690s, the fairy tale began to appear in French literature. The most famous collection of traditional fairy tales (liberally adapted) was Charles Perrault (1697), although many other works were published (e.g. Henrietta-Julie de Murat and Madame d'Aulina). There will be a major revolution the appearance of the first French (and truly modern) translation of Antoine Galland's A Thousand and One Nights (or Arab Nights) (in 1704; another translation appeared in 1710-12), which would have influenced the stories of Voltaire, Diderot and many others. During this period there were also several novels with travels and utopian descriptions of foreign cultures (in imitation of Cyrano de Bergerac, Thomas More and Francis Bacon); Denis Veiresse - Histoire de Sevarambe (1677) Gabriel de Fogn - Les Aventures de Jacques Sadeur dans la d'couverte et le voyage de La Terre australe (or) La Terre australe con (1676) Tyssot de Pato - Travels and Aventures de Gad Massa (1710) Of a similar didactic target was Thesolon in Les Aventures de T'Haque (1694-96) that is an attempt by the classics to overcome the excesses of the Baroque novel; Using the structure of travel and adventure (grafted on Telemachus-sun Ulysses), Fontenel reveals his moral philosophy. This novel will emulate other didactic novels during the 18th century. Poetry Because of the new concept of l'honn't homme (honest or honest man), poetry became one of the main genres of literary production of noble gentlemen and non-noble professional writers in their patronage during the 17th century. Poetry was used for all purposes. Much poetry from the 17th and 18th centuries was accidental, which means that it was written to celebrate an event (marriage, birth or military victory) or to commemorate a tragic event (death or military defeat); this type of poetry was favored by gentlemen in the service of a nobleman or king. Poetry was the main form of 17th-century theatre; the vast majority of the scripts of the plays were written in verse (see Theatre below). Poetry was used in satires (Nicholas Boylo-Depreo is known for his satire (1666)) and epics (inspired by the epic tradition of the Renaissance and Tasso), such as Gene Chapelen's Puzel. Although French poetry during the reigns of Henry IV and Louis XIII is still largely inspired by the poets of the late Court of Valua, some of their excesses and poetic freedoms have found censure, especially in the work of Francois de Malcherbe, who criticized La Playade and Philippe Desportes for violations or forms (suppression of cesura break, often of reservations to spill over to the next line-enjament-enjament At the end of the 17th century, Malherbe was the grandfather of poetic classicism. Plyade's poems about the natural world (fields and streams) were continued in the first half of the century, but the tone was often elegiac or melancholy (an ode to solitude), and the natural world is represented sometimes by the marine allusion or some other enduring medium-poets who have been labeled by later critics with a baroque label (in particular, Theophilus de Viau and Poetry became part of Antoine's social games salons (see salons above) where epigrams, satirical poems and poetic descriptions were distributed (the most famous example is La Guirlande de Julie (1641) at the Rambouillet hotel, a collection of floral poems written by members of the salon for the birthday of the host's daughter). The linguistic aspects of the precuse phenomenon (similar to euphemism in England, gongorism in Spain and Marinism in Italy) - the use of a very metaphorical (sometimes obscure) language, the purification of socially unacceptable vocabulary - were associated with this poetic spirit of the salon and had a huge impact on the French poetic and court language. Although prezisite is often ridiculed (especially in the late 1660s, when the phenomenon spread to the provinces) for its linguistic and romantic excesses (often associated with misogynistic contempt for intellectual women), the French language and social mannerisms of the 17th century have been constantly changing by him. Jean de La Fontaine gained an enormous celebrity through his Aesop and Phaedrus-inspired Fables (1668-1693), which were written in a leap-verse form (various meter lengths used in the poem). Gene Rasin was seen as the greatest writer of tragedy of his age. Finally, Nicolas Boylo-Despres became a theorist of poetic classicism. His Artistic Potica (1674) praised reason and logic (Boylo elevated Malherbe as the first of the rational poets), plausibility, moral utility and moral correctness; it elevated the tragedy and poetic epic as great genres and recommended to imitate the poets of antiquity. Classicism in poetry will dominate up-romance and the French Revolution. В список избранных французских поэтов XVII века входят: Франсуа де Малхербе (1555–1628) Оньоре д'Урф (1567–1625)15707-1666) Матюрии Ренне (1573-131), племянник Филиппа Деспорта Франсуа де Мейнарда (1582-1646) Оньор дэ Буэйл, сеньор де Рахан (1589-1670) Теофил де Виу (1590-1626) Франсуа ле Мюель де Буаустрер (1592-1662) Антуан Жерард де Сен-Амант (1594-1661) Юан Шалельен (1595-1674) Винсент Вуйтюр (1597-1648) , Сьер Де Барро (1599-1673) Тристан Л'Эрмит (1601?-1655) Пьер Корнели (1606-1684) Поль Скаррон (1610-1660) Исаак де Бенерсаде (1613-1691) Джордж де Бребед (1618-1661) Lafontaine (1621–1695) Nicolas Boylo-Despres (1636-1711) Jean Rasin (1639-1699) Guillaume Amfrey de Sholio (1639-1720) Theatres and theatre troupes of the Middle Ages and Renaissance, public theatrical productions in Paris were controlled by guilds. In the last decades of the 16th century, there was only one; although less Conf'nes de la Passion was no longer allowed to perform mysterious plays (since 1548), they were granted exclusive rights to oversee all theatre productions in the capital and rented out Theatre (Hotel de Bourgou) for theatre companies for a steep price. In 1599, the guild renounced its privileges, allowing other theatres and theatre companies to work in the capital. In addition to public theaters, the plays were produced in private residences, before the court and at the university. In the first half of the 17th century, the audience, the humanist theater of colleges and the theatre performed at the court, demonstrated a variety of tastes; for example, while tragicomedy was fashionable at court for the first decade, the public was more interested in the tragedy. Early theatres in Paris were often housed in existing structures, such as tennis courts; their stages were narrow, and there was often no room for scenery and scenery (this would encourage the development of the unity of the place). Eventually, the theaters will develop systems of complex machines and decorations, fashionable for the cavalry figures of knights, found in the tragicomedy of the first half of the 17th century. In the early 17th century, theatre performances took place twice a week, starting at two to three o'clock. Theatrical performances often covered several works; they started with a comic prologue, then tragedy or tragicomedy, then farce and finally a song. Nobles sometimes sat on the side of the stage during the performance. Since it was impossible to lower the light in the house, the audience always knew each other, and the audience was noticeably low. The place right in front of the stage, with no seats-parterre – was reserved for men, but since these were the cheapest ticket stalls, it is usually a mix of social groups. Elegant people watched the show from the galleries. Princes, musketeers and royal pages received free entry. Until 1630, an honest woman did not go to the theatre. Unlike England, France has not imposed any restrictions on women on stage; however, the career of actors of any gender was seen as morally wrong by the Catholic Church (actors were excommunicated) and by the ascetic religious movement Jansenist. Actors usually had stage names related to typical roles or stereotypical characters. In addition to the scripts of comedies and tragedies, Parisians were also big fans of the Italian acting troupe, who performed their Commedia dell'arte, a kind of improvised theater based on types. Characters from Commedia dell'arte will have a profound impact on French theatre, and you can find echoes of them in braggarts, fools, lovers, old men and cunning servants who still inhabit French theatre. Finally, the opera reached France in the second half of the 17th century. The most important theatres and troupes in Paris were: Hotel de Bourgou - Until 1629 this theater was occupied by various troupes, including Comidience du Roy directed by Valerie Lecomte and (after his death) Bellerose (Pierre Le Messier). The troupe became the official troupe of the Royale in The main roles included Turilpou, Gros-Guillaume

was particularly popular at the royal court during this period, and the composer Ian-Baptiste Lully was extremely prolific (see the composer's article for more about the court of ballets and opera during this period). These works continued in the tradition of tragicomedy (especially plays and machines) and court ballet, and from time to time represented tragic subjects (or *trigodia en-musik*). Playwrights working with Lully included Pierre Corneil and Moliere, but the most important of these librettists was Philippe Quino, a writer of comedies, tragedies and tragicomedy. Moliere dominated in the second half of the 17th century. A veteran actor, a master of farce, slaps, Italian and Spanish theatre (above), and an ordinary theatre modeled after Plautus and Terence, Moliere's output was large and varied. He is credited with providing French comedy manners (comedy de mesures) and comedy character (comedy de caractre) their modern form. His hilarious satire on stingy fathers, precess, social parven, doctors and pompous literary types were extremely successful, but his comedies about religious hypocrisy (Tartuffe) and debauchery (Juan House) brought him criticism from the church; Tartuffe was performed only because of the king's intercession. Many of Moliere's comedies (such as Tartuffe, Dom Juan and Le Misanthrope) are veered between farce and the darkest dramas, and their endings are far from purely comic. Moliere's taunts Les pr'cieuses were certainly based on an earlier play by Samuel Chappuzo (best known for his work Le Theatre Francois (1674), which contains the most detailed description of the French theatre during this period). Comedy will continue on moliere's path until the end of the 17th century; Satire on modern morality and mannerisms and conventional comedy will prevail, and the last great comedy of the reign of Louis XIV (Turcaret Alain-Rene Lesage) is a dark play in which there is almost no character exhibits redemptive traits. Below is a list of selected French theatre after 1659: Comedy Moliere (a pseudonym Jean-Baptiste Poquelin) (1622-1673) Les pr'cieuses ridicules 1659 L'Ecole des femmes 1662 Tartuffe ou L'Imposteur 1664 Juan Dom ou Le Le Le festin de pierre 1665 Le Misanthrope 1666 L'Avare 1668 Le Bourgeois gentilhomme 1670 Les Fourberies de Scapin 1671 Les Femmes savantes 1672 Le Malade imaginaire 1673 Thomas Corneille (1625-1709 , brother of Pierre Corneil) Timocrat (tragedy) 1659, with the longest run (80 nights) recorded any play of the 17th century Ariane (tragedy) 1672 Cirque (tragicomedy) 1675 (in collaboration with Donno de Vise) Psyche (opera) 1678 (in collaboration with Moliere and Jean-Baptiste Lully) La Deveneresse (comedy) 1679 (co) written with Donno de Vise) Bellerophon (opera) 1679 Made (tragedy) 1693 Philippe quinoa (1635-1688) Alceste (musical tragedy) 1674 Proserpine (musical tragedy) 1680 Amadis de Galle (musical tragicomedia) 1684 , based on the knightly novel of the Renaissance Armid (musical tragicomedy) 1686, based on the Jerusalem of Tasso Liberated Jean Rasin (1639-1699) Tibaid (tragedy) 1664 Alexander le Grand (tragedy) 1665 Andromak (tragedy) 1667 Leseurs (comedy) 1668 The only comedy of Rasina Britannicus (tragedy) 1669 Berenice (tragedy) 1670 Vajazet (tragedy) 1672 Mitridate (tragedy) 1673 Ifigani en Aulide (tragedy) 1677 Ph'dre (tragedy) 1677 Esther (tragedy) 1689 Athalie (tragedy) 1691 Jacques Pradon (1632-1698) Pyrame et Thisb (tragedy) 1674 Tamerlan , ou la mort de Bajazet (tragedy) 1676 Ph'dre et Hippolyte (tragedy) эта пьеса, выпущенная в то же время, как Расин, пользовался сиюминутный успех юан-Франсуа Регнард (1655-1709) Le Joueur (комедия) 1696 Le Distrait (комедия) 1697 Джин Гальберт де Кампистрон (16971656-1723) Андроник (трагедия) 1685 Тиридат (трагедия) 1691 Флоран Коробки Данкур (1661-1725) Ле Шевалье la mode (комедия) 1687 Les Bourgeoises а-ля режим (комедия) 1693 Les Bourgeoises de qualite (комедия) 1700 Алан-Рене Лесаж (1668-174 7) Turcaret (комедия) 1708 Проспер Джолиот де Крелийон (1674-1762) Идомне (трагедия) 1705 Атре et Thyeste (Трагедия) 1707 Electre (трагедия) 1709 Rhadamiste et znobie (tragedy) 1711 Xerxes (tragedy) 1714 Semiramis (tragedy) 1717 Other genres Moral and philosophical reflection of the 17th century dominated by the deep moral and religious fervor unleashed by The Counterreformation. Of all the literary works, the devoted books were the bestsellers of the century. New religious organizations have embraced the country (see, for example, the works of St. Vincent de Paul and St. Francis de Seyle). The preacher Louis Bourdalou (1632-1704) was known for his sermons, and the theologian-orator Juak-Benin Bossuet (1627-1704) composed a number of famous funeral hordes. However, in the 17th century there were many writers who were considered libertines; these authors (e.g. Theophilus de Viau (1590-1626) and Charles de Saint-Evremond (1610-1703), inspired by Epicurus and the publication of Petronius, expressed doubts about religious or moral issues at a time of increasingly reactionary religious fervor. Rene Descartes (1596-1650) Disco de la Mytod (1637) and Meditation marked a complete break with medieval philosophical reflections. The rise of the counter-reformation of Catholicism, Jansenism advocated a deep moral and spiritual questioning of the soul. This movement would attract writers such as Blaise Pascal and Jean Urin, but would eventually be under attack for theSianis (they supported the doctrine bordering predestination), and their monastery in Port Royal was suppressed. Blaise Pascal (1623-1662) was a satirist in his cause (in his provinces of Letress (1656-1657), but his greatest moral and religious work was his unfinished and fragmentary collection of thoughts justifying a Christian religion called Pence (thoughts) (the most famous section was his discussion of betting or betting about the possible eternal soul). Another result of the religious fervor of that time was silent, who taught practitioners a kind of spiritual meditative state. Francois de La Rochefoo (1613-1680) in 1665 wrote a collection of prose called Maxims in which he analyzed human actions against deep moral pessimism. Inspired by the characters of Theophrasta (1645-1696) - in the style of the characters of Theophrasta - composed his own collection of characters (1688), describing modern moral types. Francois de La Mote-Le-Weier wrote a number of pedagogical works for the upbringing of the prince. Pierre Bale's Dictional Historian and (1695-1697; expanded in 1702) with its diversity of marginals and interpretations offers a uniquely discursive and multifaceted view of knowledge (clearly contrary to French classicism); this would be the main inspiration for the Encyclopedia of Enlightenment and Diderot. Important Les Femmes and Woe de Ladies and the retreat of Montaigne in the essays of Madame Marie de Gurne Memoirs and 17th Century Letters are changed for his biographical memoirs. The first big outpouring of them comes from the participants of The Front (like Cardinal de Retz), who used the genre as a political justification combined with the romance of adventure. Roger de Rabutin, Comte de Bussy (known as Bussy-Rabutin) is responsible for the scandalous Histoire amoureuse des Gaules, a series of sketches of the love intrigues of the main ladies of the court. Paul Pellisson, historian of the king, wrote The Stistoire of Louis XIV, covering 1660-1670. Gideon Tallemant de Reo wrote Stories, a collection of short biographical sketches of his contemporaries. The collected letters of the ian-Louis Geza de Balzac are credited with the implementation (in French prose) of the reform paralleled in the verses of Francois de Malherbe. The letters of Madame de Sevigny (1626-1696) are considered an important document of society and literary events under Louis XIV. The most famous memoirs of the 17th century, the memoirs of Louis de Rouvray, Duke Saint-Simon (1675-1755), were published only more than a century later. we also remember Lettra Ninona de Lenclo and the little book La Coquette venge. Notes by Alain Viala, Erness de l'Kriven, Paris: Minuit, 1985, p.145 and p.240-246. Solnon, Jean-Francois. La Cour de France. Paris: Fayard, 1987. Chapter VIII. Dundry, op. cit., 1149-1142. A vial. The first chapter of The First Chapter of Vial is entirely devoted to these academies. According to his calculations, 70 people were created in the 17th century. Such expenditures, approved by social status, were studied by sociologists such as Norbert Elias (Society of the Court. There are also many references to the theory of sociologist Marcel Mouse on the gift. Another key analysis of these values can be found in the work of Paul Benichu (Morales du Grand Siec. Paris: Gallimar, 1948.). A classic, though unbiased, book about these early novels: Rainier, Gustave. Le Roman sentimental avant-garde l'Astre. Paris: Corti, 1908. See the edition of Princess Saint de Lafayette de Kleis edited by Bernard Pingo (Paris: Folio, 2000. ISBN 978-2-07-041443-7). 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